

# COMPOSITIONS.

# RIVÉ-KING

## SOLOS.

ANDANTE UND ALLEGRO—Aus Mendelssohn's Op. 64, in freier Uebersetzung für Klavier.....	1 50
BALLADE ET POLONAISE DE CONCERT—Vier Stücke, Op. 38, in freier Uebersetzung für Klavier.....	1 50
BUBBLING SPRING—Tone Poem Characteristic.....	1 00
CARMEN—Grand Fantasia (Bizet).....	1 50
CHOPIN'S VARIATIONS, Op. 2 (La ci darem la mano). Adapted for the Piano alone, with Explanatory Text, Correct Fingering, Phrasing and Ornaments.....	2 00
CONCERT SONATE in A major—Dom Scarlatti (Revised and Fingered).....	60
FRAGRANT BREEZES—Jensen's "Murmeln des Lüftchen Blüthenwind," in freier Uebersetzung für Klavier.....	60
GRIMS OF SCOTLAND—Caprice de Concert, introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland".....	1 50
GESCHICHTEN AUS DEM WIENER WALD ("Fables from the Vienna Woods")—Walzer (Strauss), Paraphrase de Concert.....	1 50
HAND IN HAND—Polka Caprice.....	75
LISTZ'S RHAPSODIE HONGROISE, No. 2. With Explanatory Text, Correct Fingering, Phrasing and Ornaments, and three page Cadenzas, by Franz Bendel and Julie Rivé-King.....	1 50
MARCH OF THE GOBLINS—Marche Characteristique.....	60
HOME SWEET HOME—Grand Paraphrase de Concert.....	1 00
MARCH OF THE GOBLINS—Marche Characteristique.....	1 00
ON BLOOMING MEADOWS—Concert Waltz.....	1 50
MAZURKA DES GRACES—Morceau de Salon.....	1 00
NEARER MY GOD TO THEE—Grande Paraphrase de Concert.....	1 00
OLD HUNDRED—Paraphrase de Concert.....	1 00
ON BLOOMING MEADOWS—Concert Waltz. Written expressly for and played by Theodore Thomas' Grand Orchestra at his Concerts.....	1 00
PENSEES DANSANTES (Thoughts of the Dance)—Valse Brillante.....	1 00
POLONAISE HEROIQUE—Morceau de Concert. Dedicated to and played by Franz List.....	1 00
POPULAR SKETCHES—Concert Caprice. Introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," and "Gigue Americain".....	1 50
PRELUDE AND FUGUE—Habertier-Guilmant.....	1 00
SPINNER-LIED (Spinning Song)—Paraphrase de Concert (List), aus "Der fliegende Holländer" von R. Wagner. With Explanatory Text, Correct Fingering, Phrasing and Ornaments, by Julie Rivé-King.....	1 00
SUPPLICATION—Jensen's "Lehn' deine Wang' an meine Wang'," in freier Uebersetzung für Klavier.....	60
TANNHAUSER MARCH—Paraphrase de Concert (Franz List) R. Wagner. With Explanatory Text, Correct Fingering, Phrasing and Ornaments, by Julie Rivé-King.....	1 50
WIENER BONBONS—Waltz (Strauss), with Arabesques for Concert use.....	1 50

## DUETS.

POLONAISE HEROIQUE—Morceau de Concert.....	1 25
PENSEES DANSANTES (Thoughts of the Dance)—Valse Brillante.....	1 50

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## HEATHER BELLS POLKA

Always marked *Allegro* and to played on piano light.

— Jacob Kunkel

*Berlin & Alerte.* *Allegro*

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This page illustrates three

## Brilliant Piano Solos.

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## HEATHER BELLS POLKA

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— Jacob Kunkel

*Fine* *Allegro* *Scherzando*

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## OLD FOLKS AT HOME.

*Paraphrase de Concert*

— Charles Kunkel

To secure a rapid and pleasing rendition of the piece the notation on of the piano is indicated in parentheses.

*Moderato* *Allegro* *Intermezzo* *Fin*

*Tramp* *Fin*

*Marche de Gavotte* *Fin*

*Var. I* *Fin*

*Var. II* *Fin*

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# COMPOSITIONS.

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BALLADE ET POLONAISE DE CONCERT—Vieuxtemps, Op. 38, in freier Uebersetzung für Klavier.....	1 50	NEARER MY GOD TO THEE—Grande Paraphrase de Concert.....	1 00
BUBBLING SPRING—Tone Poem Characteristic 1 00		OLD HUNDRED—Paraphrase de Concert.....	1 00
CARMEN—Grand Fantasia (Bizet).....	1 50	ON BLOOMING MEADOWS—Concert Waltz. Written expressly for and played by Theodore Thomas' Grand Orchestra at his Concert.....	1 00
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GEMS OF SCOTLAND—Caprice de Concert, introducing "Kathleen," "Anne Laurie" and "Blue Bells of Scotland".....	1 50	PRELUDE AND FUGUE—Haberler-Guilmant 1 00	
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# GEMS OF SCOTLAND.

## Caprice de Concert.

Julia Rice-King.

Moderato.  $\text{♩} = 100.$

a Capriccio.

rapido.

*agitato quasi recit.*  
*rapido.*  
*agitato.*  
*quasi recit.*  
*accel.*  
*ran - do.*  
*rit.*  
*rapido.*  
*a tempo.*  
*p dolce.*

Ped. Ped. Ped. \*

p pp \*

*Andante moderato.*

*semplice.* Ped. \*

Ped. \*

*ONNIA.*

Ped. \*

*ad lib.* *a tempo.*

*il banno sempre legato.*

*r. h.*

*ad.*



leggierissimo.  
p

la melodia marcata.  
f



*Moderato*.  $\text{♩} = 112$ . *risoluto.*

*rolante.*

*semplice.*

*p*

*rit.*

*fr.*

*13*

*18*

*19*

*20*

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*Moderato, Op. 338*

*p*

*f*

*And.*

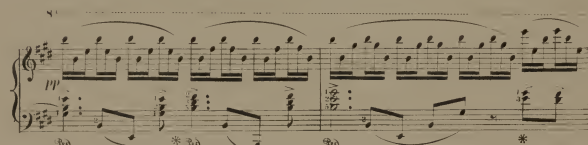
A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and catchy, with a final cadence marked by a double bar line and repeat dots. The piano accompaniment features a steady bass line and chords that support the melody. The notation is clear and legible, with some decorative flourishes in the piano part. The score is written in ink on aged paper.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The voice part is in the right hand, using a single staff with a soprano clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The second system has a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The piano part features a repeating bass line and a treble line with chords. The vocal line is a simple melody. The score is written in a clear, legible style with standard musical notation.

A musical score for a piece titled "The Song of the Lark". The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one sharp (F#). The melody is played in the right hand, and the accompaniment is in the left hand. The voice part is written in a single line, with lyrics in Chinese. The lyrics are: "The Song of the Lark". The score is arranged in a single system, with the piano part on the left and the voice part on the right. The piano part features a series of chords and arpeggiated figures, while the voice part has a simple melody. The lyrics are written in Chinese characters.

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This page contains five systems of musical notation, each consisting of a treble and bass staff. The music is written in a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and ornaments. The first system is marked with a '4' above the treble staff. The second system is marked with a '4' above the treble staff and a '3' below the bass staff. The third system is marked with a '4' above the treble staff and a '3' below the bass staff. The fourth system is marked with a '4' above the treble staff and a '3' below the bass staff. The fifth system is marked with a '4' above the treble staff and a '3' below the bass staff. The notation is complex, with many notes and rests, and includes various musical symbols such as 'Ped.' and 'S.D.'.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a more complex rhythmic pattern with rests and eighth notes. Dynamics include *pp* and *ad.*

Second system of musical notation, continuing the patterns from the first system. Dynamics include *ad.*

Third system of musical notation. The treble staff continues with eighth notes. The bass staff has a more melodic line. Dynamics include *pp*, *morendo.*, and *ppp*.

*Moderato. ♩ = 100.  
a capriccioso.*

Fourth system of musical notation, marked *Moderato. ♩ = 100. a capriccioso.* It features a treble staff with eighth-note patterns and a bass staff with a more complex rhythmic pattern. Dynamics include *f*, *ff*, and *cres.*

Fifth system of musical notation, marked *rapido.* It features a treble staff with eighth-note patterns and a bass staff with a more complex rhythmic pattern. Dynamics include *f* and *ad.*

Sixth system of musical notation, marked *agitato.* It features a treble staff with eighth-note patterns and a bass staff with a more complex rhythmic pattern. Dynamics include *ad.*

*con fuoco.*

*con energia.* *ff* *rit.* *f*

*Grandioso.*

*Finale I.*

*pp*

*It is optional*

*with the performer to play Finale I or II.*

*mf*

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation is characterized by dense, complex chords and arpeggiated textures. Dynamic markings include *ff* (fortissimo) at the beginning of the first, third, and fifth systems, and *molto cres.* (molto crescendo) in the fourth system. Pedal markings are indicated by asterisks (\*) and the word "Ped." at the end of the fifth system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece concludes with a double bar line and a repeat sign.



## Egale

Moderato M.M. ♩ = 152.

## Egale

345-11

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *p*, *cres*, *celi*, and *f*. There are also performance instructions like *Ped.* and *Sed.*. The page is numbered 15 in the top right corner.

The first system shows a treble staff with a *ff* dynamic and a bass staff with a *Sed.* instruction. The second system shows a treble staff with a *ff* dynamic and a bass staff with a *Sed.* instruction. The third system shows a treble staff with a *cres* instruction and a bass staff with a *celi* instruction. The fourth system shows a treble staff with a *p* dynamic and a bass staff with a *Sed.* instruction. The fifth system shows a treble staff with a *p* dynamic and a bass staff with a *Ped.* instruction.

[illegible]

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The notation is highly detailed, featuring numerous slurs, ornaments, and dynamic markings.

- System 1:** Features a complex melodic line with many slurs and ornaments. The bass line provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.
- System 2:** Continues the melodic and rhythmic development. A dynamic marking of *f* is present.
- System 3:** Similar to the previous systems, with complex melodic lines and a rhythmic bass. A dynamic marking of *f* is present.
- System 4:** Continues the melodic and rhythmic development. A dynamic marking of *f* is present.
- System 5:** Features a melodic line with a *cres* (crescendo) marking. A dynamic marking of *f* is present.
- System 6:** The final system on the page, ending with a double bar line. It includes a *cres* marking and a dynamic marking of *f*.

The page concludes with a small section of notation below the main systems, including a treble clef and a bass line.

## ... OF ...

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

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